DOCUMENT RESUME

ED 108 483 95 FL 006 944

AUTHOR	Horne, Anne
TITLE	Forming an Estudiantina and Symbols of Music Notation.
INSTITUTION	Dissemination Center for Bilingual Bicultural Education, Austin, Tex.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	Jul 73
NOTE	95p.
AVAILABLE FROM	Dissemination Center for Bilingual Bicultural Education, 6504 Tracor Lane, Austin, Texas 78721 ($2.50)
EDRS PRICE	MF-$0.76 HC-$4.43 PLUS POSTAGE
DESCRIPTORS	Biculturalism; *Bilingual Education; *Curriculum Guides; Instructional Materials; Learning Activities; *Music Activities; *Music Education; Music Reading; Resource Materials; *Spanish; Teaching Guides; Teaching Methods; Vocabulary
IDENTIFIERS	Elementary Secondary Education Act Title VII; ESEA Title VII

ABSTRACT

This guide for music teachers in Spanish/English bilingual education is an attempt at gathering the basic musical vocabulary and presenting it in English and Spanish, and is adaptable to all levels. The units cover: forming an estudiantina, including cost ssand method of instruction; symbols of musical notation and definition of musical terms, in English and Spanish; simple songs for beginners, also in both languages; and costume sketches.
(Author/AM)

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ED108483

CALEXICO INTERCULTURAL DESIGN

BILINGUAL C I D PROJECT

FORMING AN ESTUDIANTINA AND SYMBOLS OF MUSIC NOTATION

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July, 1973

PREFACE

This Teacher's Guide presents suggested music curriculum units for music teachers of all levels. The units were originated by the Calexico Intercultural Design, E.S.E.A., Title VII Bilingual Project, Calexico, California. They were classroom tested during 1970-72 in the Calexico Unified School District.

The project was supported by a grant extended by the United States Office of Education under the provisions of Title VII of the Elementary and Secondary Education Act of 1965 (E.S.E.A.)

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FOR
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INTRODUCTION

The Calexico Intercultural Design Bilingual Project is in its fourth year of implementation in the Calexico Unified School District. This project involved four home-rooms in grades seven and eight at De Anza Junior High and twenty-five class periods in grades nine through twelve at Calexico High School.

During the 1969-70 school year, the project staff developed sample Learning Achievement Packages or LAPs. Initially teacher-oriented, LAPs now are being prepared in either of two formats, teacher- or student-oriented.

The content areas of instruction are Language Arts (English and Spanish) and Social Studies at the junior high school level, and Language Arts (English and Spanish), California State Requirements, United States Geography, American Democracy, United States History, General Mathematics, Algebra, Biology and Music at the high school level.

This handbook is for music teachers who are working in a bilingual situation. Although music is an international language, the terms used for the musical symbols are not. This handbook is an attempt to gather the basic musical vocabulary and to present it in both English and Spanish for quick reference.

ACKNOWLEDGEMENTS

The author of Forming an Estudiantina and Symbols of Music Notation is Mrs. Anne Horne, a native of the Imperial Valley in California. She graduated from Occidental College in Los Angeles and has taken graduate work at Stanford University. Currently she is teaching the Estudiantina "El Cid" and a bilingual general music class, which in reality is a training course for those wishing to enter the Estudiantina.

Forming an Estudiantina

FORMING AN ESTUDIANTINA

PURPOSE

The purpose for establishing an estudiantina is to provide students, particularly those of Mexican background and culture, with joyous and satisfying musical skills which are emotionally gratifying to them at the time, and which they may use for the remainder of their lives.

DEFINITION

An estudiantina is a group of student singers and instrumentalists who traditionallly perform folk music and romantic ballads.

HISTORY

Estudiantinas, originally called "tunas," developed during the Renaissance in Spain's large and influential universities, and became the Spanish equivalent of the French "trouverse" and the German "minnesingers." Originally made up of all male members, estudiantinas served a romantic function for the students who needed assistance

in nocturnal serenades to their "novias." Exported to Mexico with the Spanish conquest, estudiantinas have been formed in virtually every college and university in Mexico, becoming such a popular form of musical expression that today in Mexico one finds estudiantinas made up of both boys and girls playing and singing even in the primary and secondary grades.

INSTRUMENTATION

Although peripheral variations in instrumentation are allowable, the basic instruments in the estudiantina are:

guitar	accordion	castanets
manodolin	string bass (not electric)	tambourine

The number of instruments varies greatly, but basically the guitars should be in a two to one ratio over the mandolins, with enough rhythm instruments to provide a strong impulse. Only the larger groups use more than one accordion and/or bass.

Small bells and native harps are used in some areas of Mexico to augment the instruments, but these are non-essential and are not as readily available in the United States as the rest of the instruments used.

BEGINNING EXPENSE

Four mandolins would be the minimum number with which to begin. If fewer than four are used from the start, the students may become discouraged too easily. With this number of mandolins, as many as eight guitars could be used, but do not hesitate to imbalance in the direction of more mandolins at first, since the drop-out rate seems to be greater than with the guitars.

In a beginning estudiantina, one could probably forego the balance of instruments in order to have a section of each, adding more guitars as the budget allows. An original purchase could be five guitars and four mandolins. This would provide rhythm and melody for singing, with other rhythm instruments added only after the voices and instruments have been balanced.

Guitars of acceptable quality are available in most music stores for $25.00 each, with a school discount. Mandolins run slightly higher. Good ones cost from $35.00 on up. This brings the minimum initial cost to about $250.00, which is a worthwhile investment for so much joy and learning.

A string bass is often available in the school's music department and thus would not require an original investment.

Castanets cost approximately $2.50 per set and should be made of ebonite. Do not use the inexpensive wooden ones found in curio shops as they do not produce a rich tone.

Tambourines should be 5" - 8" wide with skin covers which cost about $7.50 each. This and other expenditures could be made later on. The important thing is to begin with the string instrument skills which take more time.

The accordion does not have to be a large one. The important chords and the keyboard are identical in all sizes. A piano may be used until an accordion can be added. A danger in this is that the teacher may become a crutch for the group. When the accordion is added, the students are indeed "free" and on their own. This increases mobility and provides a uniform tune pitch for the strings.

With a little private coaching, an adept student can quickly learn the accordion chords for the left hand as the guitar players are learning their chords. Then he or she can be taught to read the melodic line for the voices or the mandolin. It is surprising how easily a complete novice can master this very important part of the estudiantina, one hand at a time, the left with the guitar and the right with the voices. Again, if a piano is all you have, use it until you can get an accordion. However, if one is available, start out with it. You could perhaps use the piano along with the accordion until the student becomes independent.

MUSIC

There are no arrangements specifically written for estudiantinas, hence much time has been spent writing arrangements of Mexican and American folk music. Once a few basic chords have been learned, more melodies can be found among folk tunes from many countries for strophic songs with a lilt. The notations indicated in subsequent pages can be learned by the students themselves once the instruments have been introduced to them.

While the guitars play the chords, the mandolins play the melody, usually an octave higher than the voices sing it. The mandolin has brilliance on the first and second strings, but it is almost lost on the third and fourth strings. Therefore, boost the pitch up an octave to create a fuller sound.

The problem of compatibility of key presents itself because the mandolin normally begins in C and moves to other keys, while the guitar is easiest to play at first in D or A. This can be

solved by starting in D, with the accidentals marked clearly on the mandolin music.

The accordionist can read his notes from the melodic line, and he also uses the guitar chords. The string bass reads the guitar chord names at first, adding secondary bass notes as he becomes more accustomed to his instrument.

The important thing with this group is to get a song under way, one with two or three chords and few melodic notes, so the students can play and sing together quickly. Once they hear themselves singing songs and making music together, and they will almost before a month is up, they can easily be led into other keys, using the same kind of notation that has been indicated.

UNIFORMS

Uniforms are a very important necessary to any performing unit. Sketches are included of some very simple and some very complicated uniforms. Again, suit your situation, but try to uniform

the students colorfully and as soon as possible. It does make a difference! (See page 97)

METHOD OF INSTRUCTION

The music itself provides the lesson plan. Pick a song that fits the description given earlier. It is best if a good estudiantina has already recorded it. Learn the song first yourself on each instrument, then you will know the steps that it takes for a student to learn it. Put the guitar chords on poster board and mount them on the wall. Make transparencies of the words and chords and arrange the melodic line for the mandolin as already suggested. Prepare lesson plans to teach the elements that are in your target song in good sequence.

When those notes and chords have been learned, find another song in the same key, perhaps with no new notes or chords, but with different words. It is amazing how many songs have been written whose melodic line is in the keys of A, D, and E. This cuts down the curriculum content of chords

and notes considerably and lets the students get acquainted with the instruments without getting bored.

Expand stepwise to songs with more variety and then add other instruments to the original tunes already familiar to the strings and voices. Thus you can move your area of concentration in the class from one instrument to another.

EXTRAS

The banner, or "estandarte," showing the names of the school and the estudiantina, is an important part of the estudiantina equipment. The banner can be a cloth or felt standard held on an upright pole and crossarm.

Narrow ribbons of many colors traditionally adorn the tuning keys of each stringed instrument and also the tambourine. Each time that the group performs or serenades, a single, wide ribbon is added to each member's cape. Traditionally, the girl being serenaded presents each serenader with

a ribbon bearing her name and the date of the serenade. But in schools today, an annual awards ceremony may be substituted, when each person receives a ribbon gathered on a single rosette for each performance. Thus the student could have several clusters to take with him upon graduation as a memento of student days.

Standing to play and sing will come later, but when they do, the students should begin to move with the music. Begin to choreograph extensively as soon as the music is secure and straps are added to the guitars and mandolins. Perform for anyone who will sit still! At first bring parents together to hear them, or bring a visitor into the classroom. Students will enjoy having someone hear them and it will help them do their best when performing.

The cost of providing picks and/or straps for the students is prohibitive; let each provide his own; but keep these articles all at school under lock and key. This procedure causes less confu-

sion as sometimes the picks and straps are "forgotten" or lost.

TEACHER

Anyone who has some knowledge of music, given the beginnings provide here, can begin an estudiantina. It helps if you love the sound of joyous and sometimes hectic music-making, because there are many non-musical sounds before there is music.

If you have heard an estudiantina and are determined to launch into the project, be assured that it will give you much more than what you had to begin with. Being Anglo is no deterrent, incidentally, if you buy lots of records and listen to the songs that estudiantinas are doing and copy from them until you get the sound in your head. Then, let the students teach <u>you</u>!

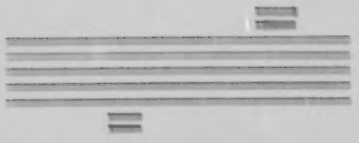
Symbols of Music Notation

SYMBOLS OF MUSIC NOTATION

Printed music is really only a group of symbols representing the real sound, just as printed words are the symbols of the language we speak. Our musical ability is very dependent upon being able to recognize these symbols and use them correctly. The printed notes indicate the pitches that the composer desired and how long they are to be sung or played. Other signs, words and symbols tell the performer how (loud, soft, fast, etc.) the music is to be sung or played.

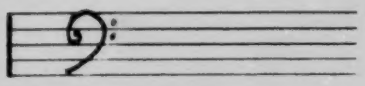
Here are some of the important words, signs and symbols explained and/or defined.

STAFF: five equidistant horizontal lines and four spaces



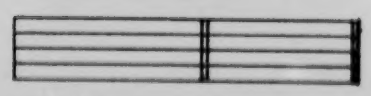
LEDGER or ADDED LINES: short lines placed above and below the staff

TREBLE or G CLEF: the staff from which sopranos, altos (usually) and tenors (sometimes) sing



BASS or F CLEFF: basses, tenors (sometimes) and several instruments use this clef.

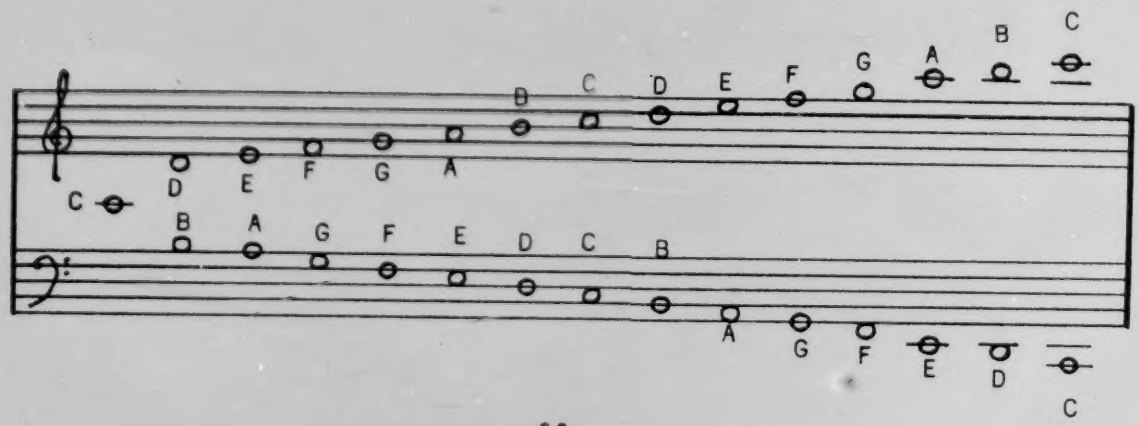
MEASURE or BAR LINES: vertical lines on the staff which divide the staff into segments called measures



DOUBLE or FINE BAR: two vertical lines that indicate the end of a section or the end of a piece

REPEAT SIGNS: dots placed beside a pair of bar lines (one line light and one heavy) which mean that the section of music between them is to be repeated

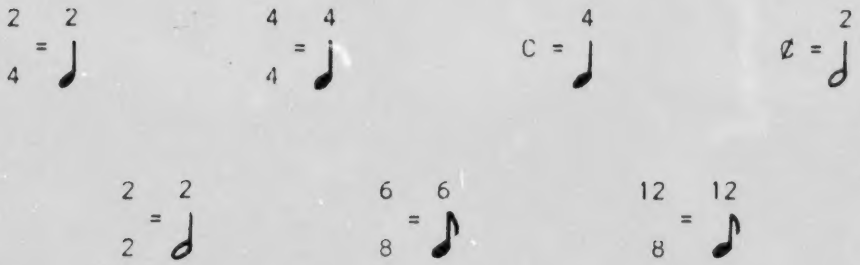
PITCH OR LETTER NAMES FOR THE GRAND STAFF



METER OR TIME SIGNATURE

Meter or time signatures are placed on the staff immediately following the key signature. The upper figure in a meter signature indicates the number of beats within a measure; the lower figure refers to the type of note or rest which receives one beat. The duration of time in music is indicated by various note forms. The names "whole note" (𝅝), "half note" (𝅗𝅥), "quarter note" (♩), "eighth note" (♪), "sixteenth note" (𝅘𝅥𝅯), etc, given to note forms indicate the distribution of proportional time values within a measure.

DUPLE MEASURES



TRIPLE MEASURES

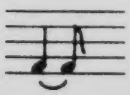
ODD MEASURES

5/4 = ♩

7/8 = ♪

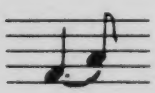
OTHER SYMBOLS

TIE



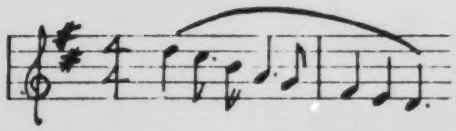
The tie is a curved line between two notes of the same pitch, sustaining the time duration of both notes.

SLUR



The slur is a curved line that is placed over or under two or more notes of different pitch, indicating that those notes are sung in one word or as a part of a word.

PHRASE LINE

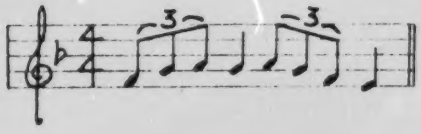


The phrase line is a curved line that is placed over a series of notes to indicate a musical phrase.

STACCATO

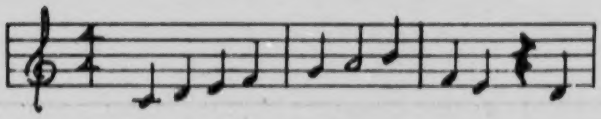
Staccato means to play or sing the notes abruptly or separately. This procedure is indicated by a dot over or under a note.

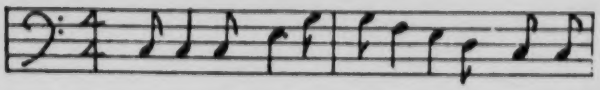
TRIPLETS



A triplet is a group of <u>three</u> notes of similar value which are to be performed in the same time segment as <u>two</u> notes of the same kind. This is indicated by a numeral "3" and is usually used in combination with the slur.

SYNCOPATION

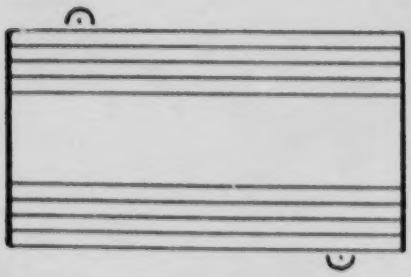




syncopated

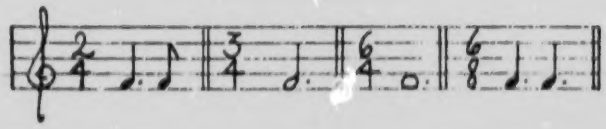
Syncopation is an upsetting of the normal pulse of the meter, accent and rhythm by either placing an accent where it is not expected or removing an expected accent.

HOLD or FERMATA



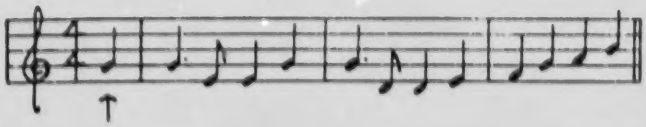
This is a dot placed over or under a small curved line indicating that the note or rest below it is to be held longer than usual.

DOT



When a dot is placed <u>after</u> a note or rest, it lengthens the note or rest by one half of its original value, thus increasing the value of the note or rest. Therefore, the dot is equal to one half of the value of the note or rest behind which it is located, giving it a total value equal to 1-1/2 times the value of the same type of note or rest without the dot.

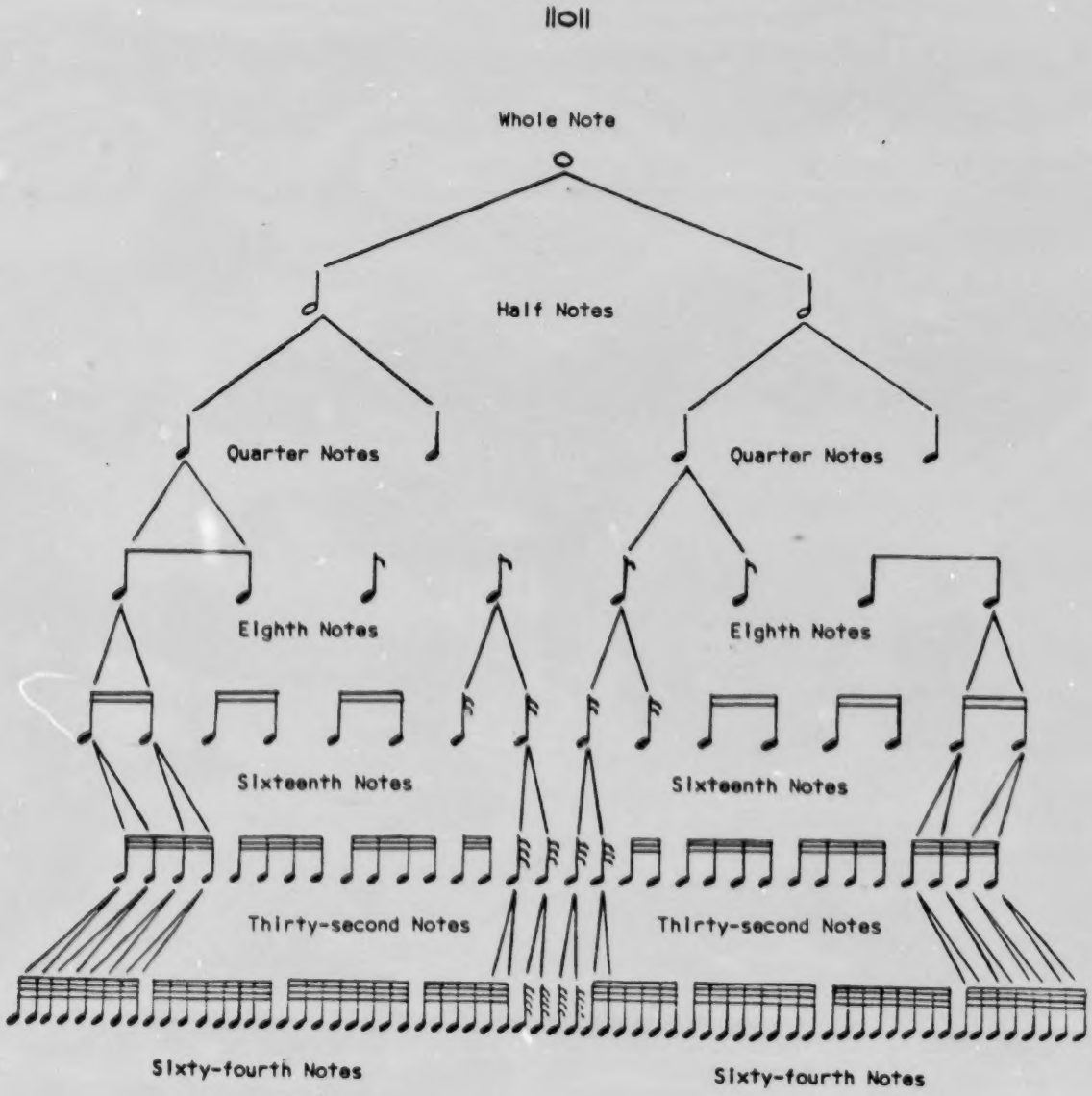
ANACRUSIS or UPBEAT



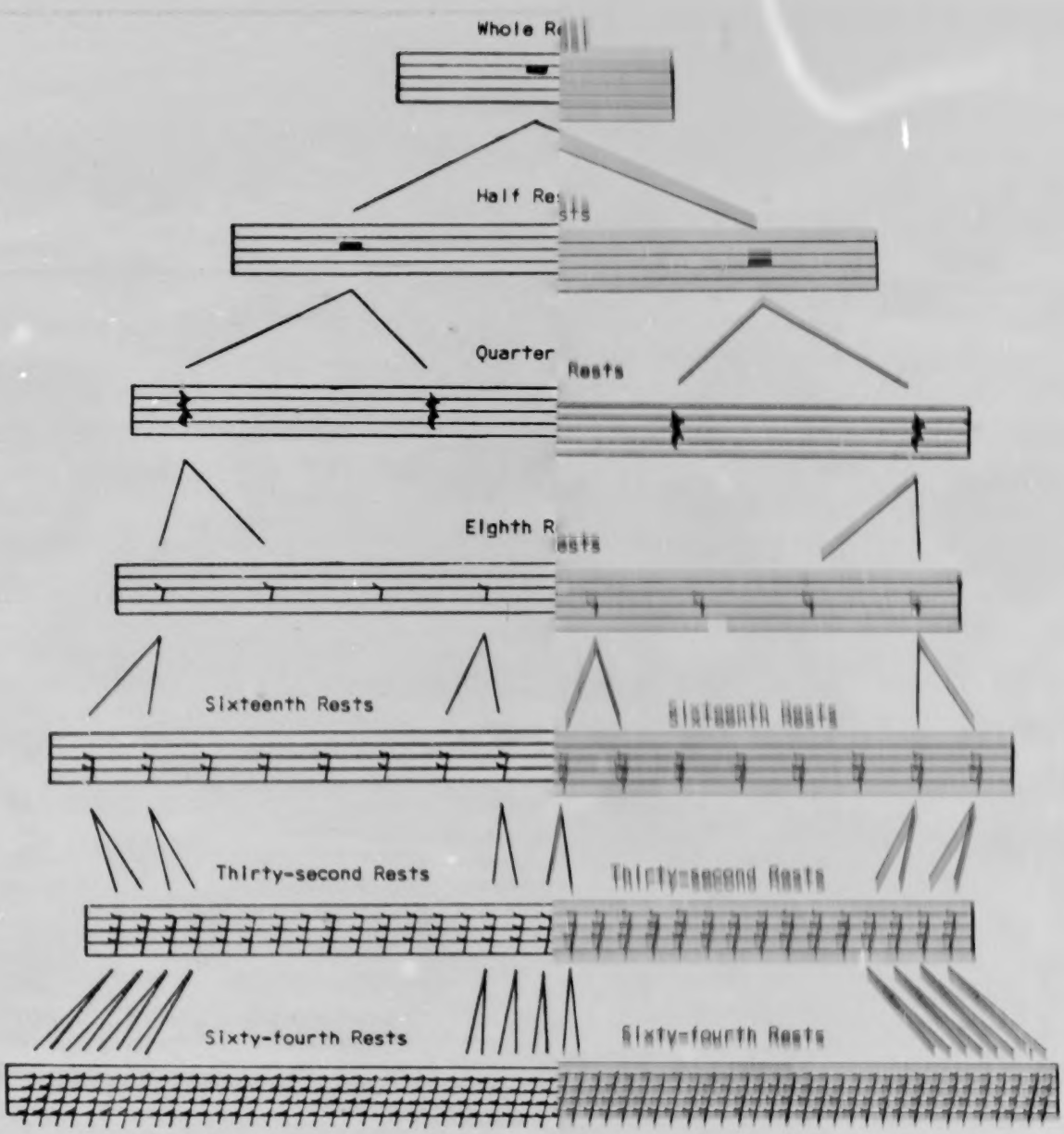
This term refers to one or more notes of a melody which appear before a bar line forming an incomplete measure at the beginning of a piece or musical section.

NOTE VALUES

Double Whole Note (seldom used)

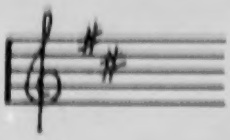


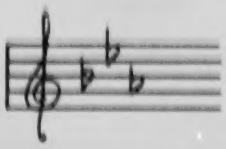
REST VAL


Whole R
Half Re
Quarter
Rests
Eighth R
Sixteenth Rests
Thirty-second Rests
Sixty-fourth Rests

KEY SIGNATURES

The key signature follows the clef sign and is placed on each staff. It indicates the number of sharps or flats, not including accidentals, which are to be used in playing or singing the music. The flats (♭) and the sharps (♯) are always arranged in a specific order. See the examples below and on the next page.





ACCIDENTALS

Accidentals are sharpened or flatted notes that normally are not so treated in the given key signature.

SHARP (♯)

A sharp raises the tone one half step.

FLAT (♭)

A flat lowers the tone one half step.

NATURAL (♮)

A natural cancels out a previously placed sharp or flat.

DOUBLE SHARP (𝄪)

A double sharp raises the tone one half step. It is only for pitches already sharped by the key signature.

DOUBLE FLAT (𝄫)

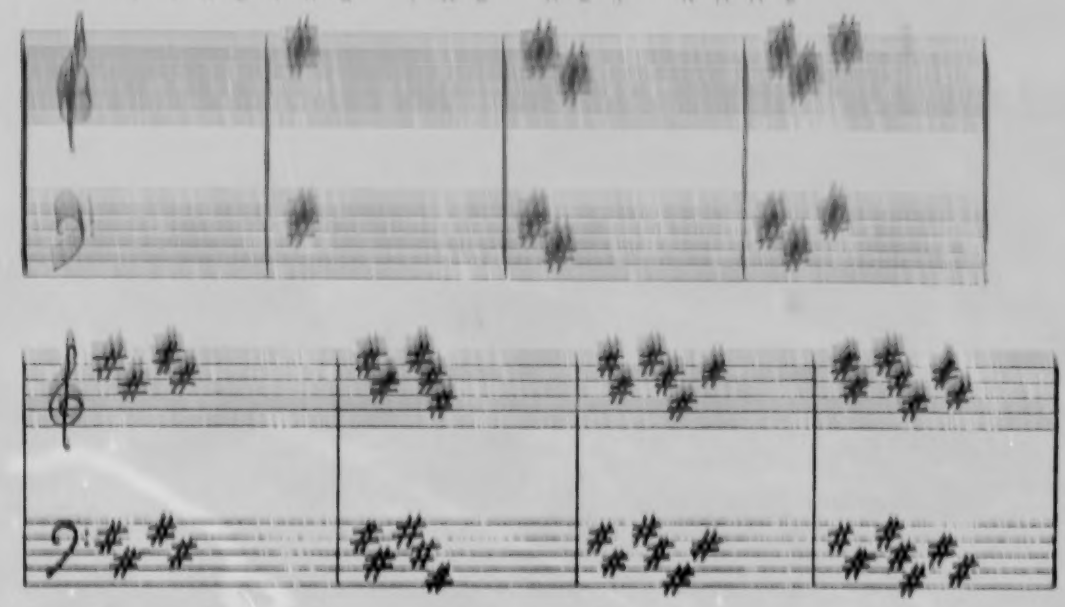
A double flat lowers the tone one half step: it is used only for pitches already flatted by the key sig: nature.

NOTE:

When a note is sharped or flatted or made natural, it remains so altered throughout that measure.

EXAMPLES

FINDING THE KEY NAME



The easiest way to find the major key name for any given signature in sharps is as follows:

1) Find the sharp farthest to the right

2) Call it B or ti

3) Count up or down to E or do

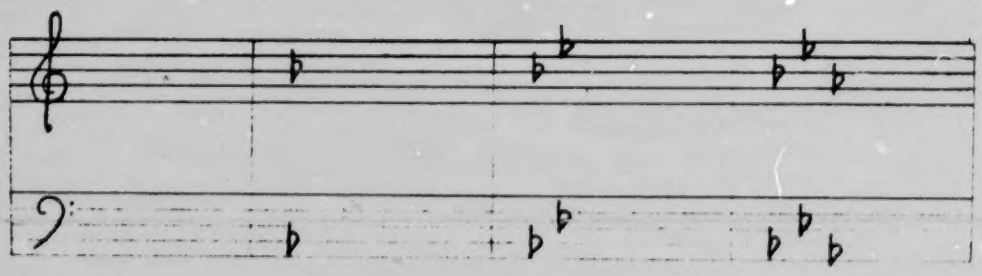
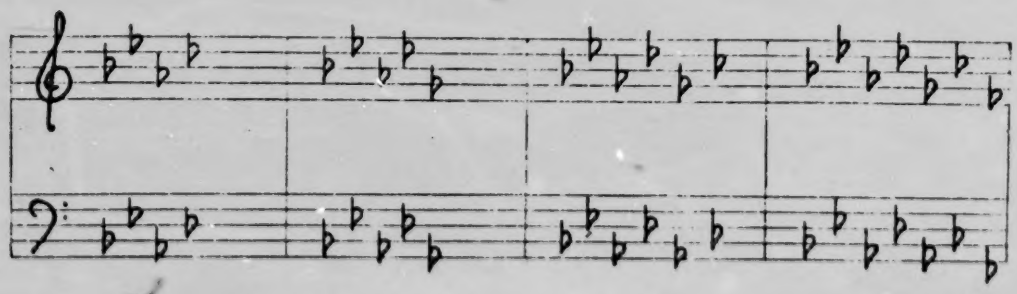
If you find that numbers are easier to work with, try the following method:

1) Call the sharp farthest to the right 7

2) Count up to 8 or down to 1

REMEMBER: For sharps the key number is 7. Count up or down to find 1 or 8.

Whatever you do, be carfeul to avoid skipping lines or spaces.



The easiest way to find the major key name for a given signature in flats is as follows:

1) Find the flat farthest to the right

2) Call it F or fa

3) Count up or down to C or do

If you find that numbers are easier to work with, try doing this:

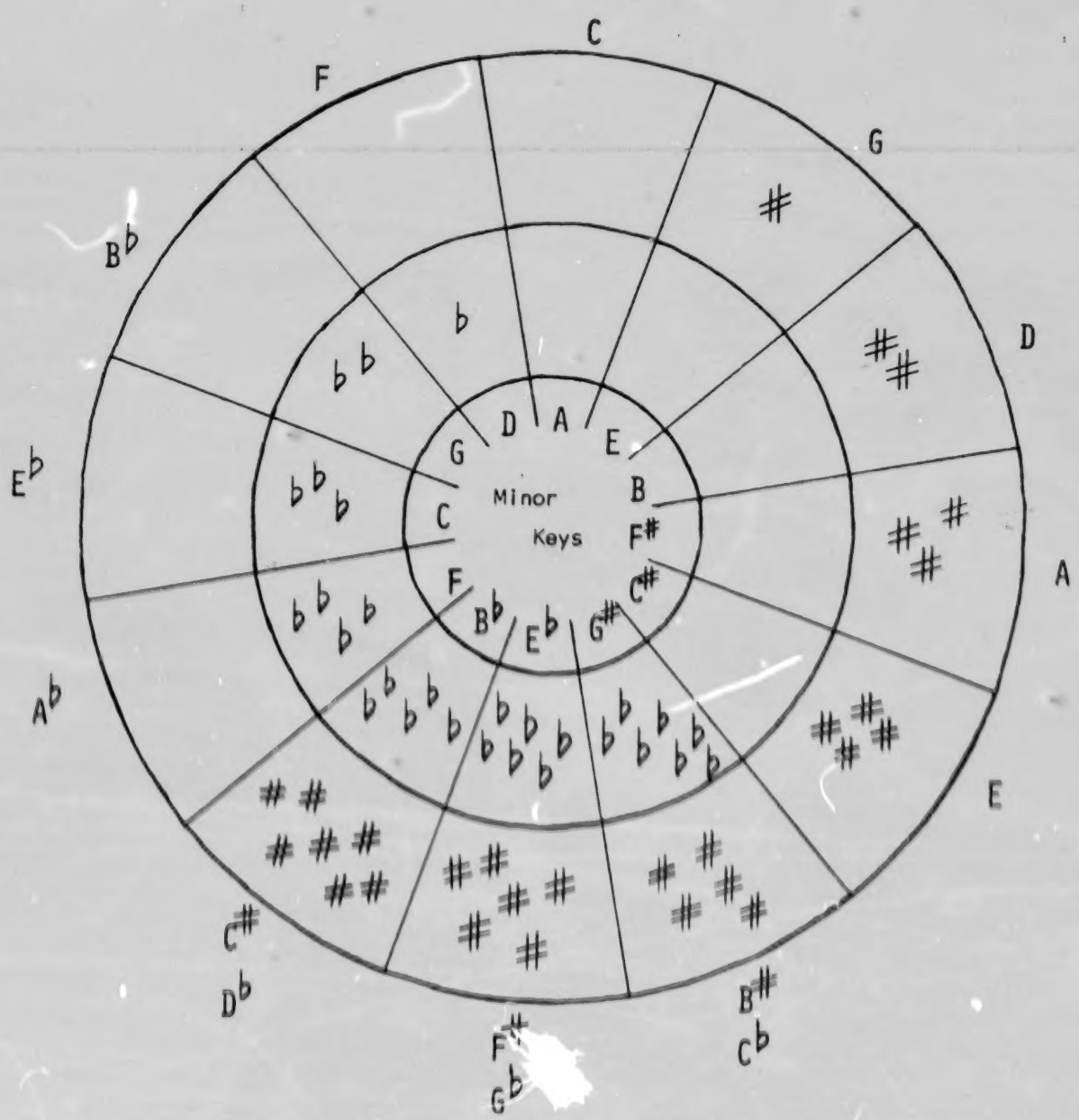
1) Call the flat farthest to the right 4

2) Count up to 8 or down to 1

REMEMBER: for flats the key number is 4. Count up or down to find 1 or 8.

Whatever you do, be careful to avoid skipping lines or spaces.

CIRCLE OF FIFTHS

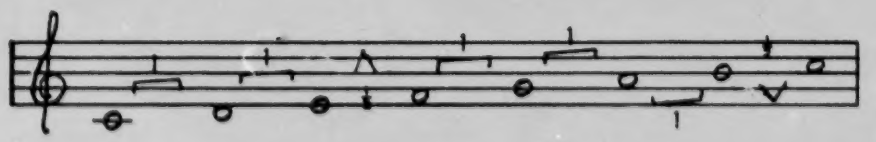


Here is a method that some students who are graphically inclined may find useful in memorizing key signatures. It is called the Circle of Fifths.

THE MAJOR SCALES

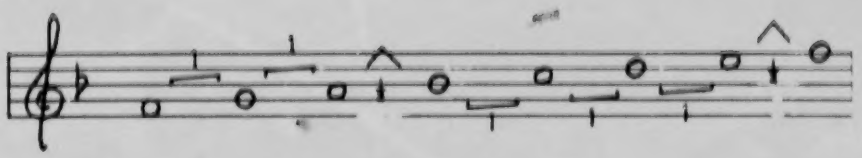
In a major scale the half steps occur between E and F or 3 and 4, and B and C or 7 and 8. Some examples are shown below.

C Major



G Major

F Major



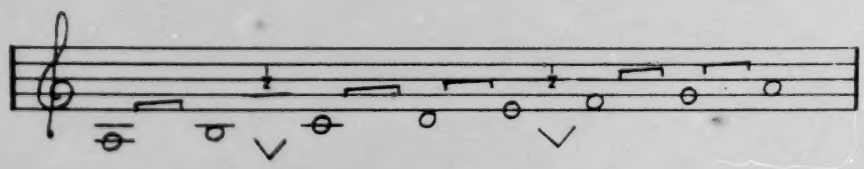
THE MINOR SCALES

There are three types of minor scales. They are illustrated as follows:

NATURAL MINOR SCALE

In the Natural Minor Scale the half steps occur between D and E or 2 and 3, and between G and A or 5 and 6.

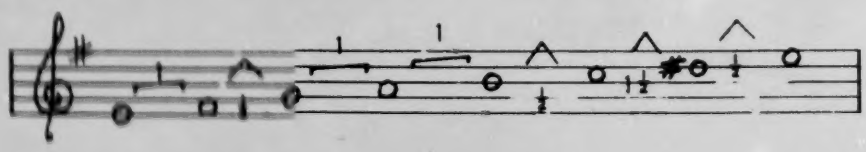
A Minor
relative of
C Major



HARMONIC MINOR SCALE

The Harmonic Minor Scale is like the natural minor, but in addition to having half steps between 2 and 3 and 5 and 6, it features a raised seventh step of the scale.

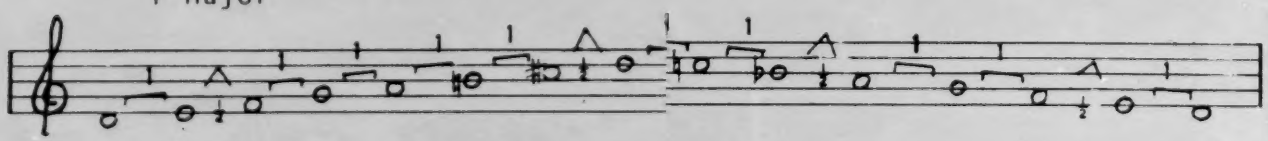
E Minor
relative of
G Major



MELODIC MINOR

This scale features raised sixth and seventh steps of the ascending scale only. Notice that otherwise it is like the Natural Minor Scale.

D Minor
relative of
F Major

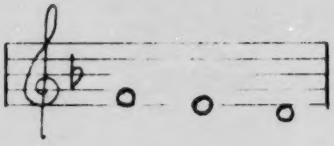


M I N O R K E Y S

Each major key has a relative minor. They are related because the minor key uses the same key signature as its relative major.

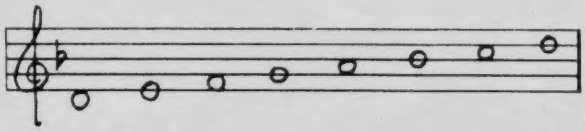
To find the relative minor of any major key, merely count <u>down</u> from C to A. The letter name of the A line or space is the name of the key. If you are using numbers, count <u>down</u> from 8 to 6 or <u>up</u> from 1 to 6. You may also think of an interval a minor third down.

F Major



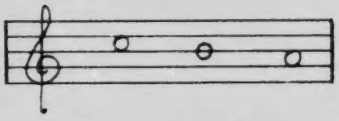
C B A

D Minor



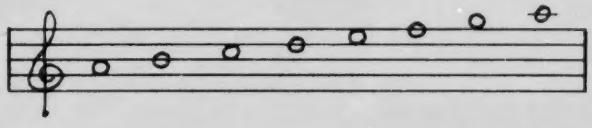
A

C Major



8 7 6

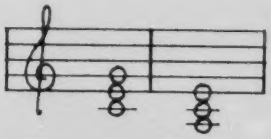
A Minor



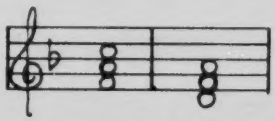
6

Here are some major keys and their relative minors, showing the tonic triad.

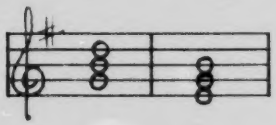
C Major A Minor



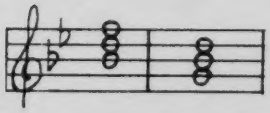
F Major D Minor



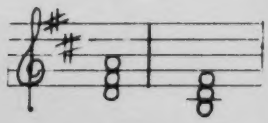
G Major E Minor



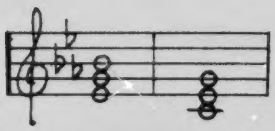
B Major G Minor



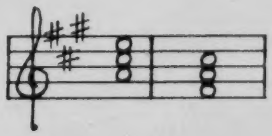
D Major B Minor



E Major C Minor

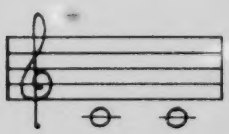


A Major F Minor

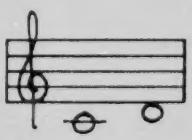


I N T E R V A L S

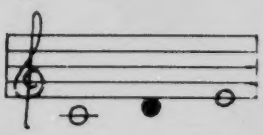
An interval is the difference in pitch between two tones. See examples below.



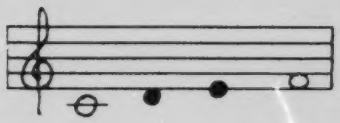
Unison



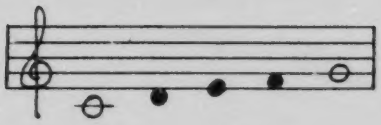
Second



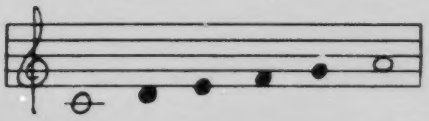
Third



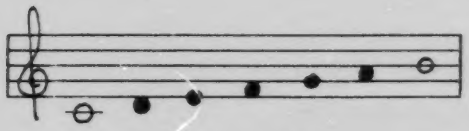
Fourth



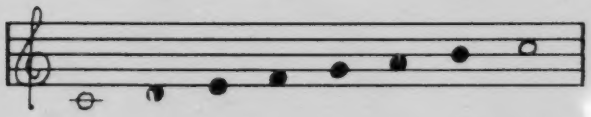
Fifth



Sixth

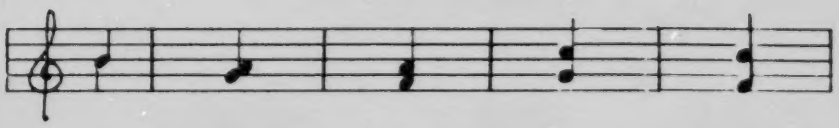


Seventh

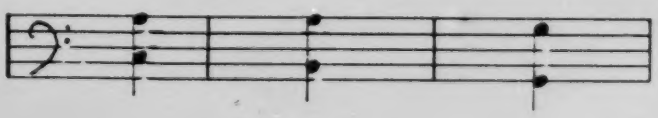


Eighth

Below are the intervals when they are sounded simultaneously, making a chord.



Unison Second Third Fourth Fifth



Sixth Seventh Eighth

DEFINITIONS OF SOME MUSICAL TERMS

DYNAMIC MARKINGS

Dynamic markings indicate how softly or loudly the music should be sung or played. Note: The italian suffix -issimo means "more" and -etto means "less."

Abbreviation	Italian Term	Meaning
pp.	pianissimo	very softly
p.	piano	softly
mp.	mezzo piano	medium softly
mf.	mezzo forte	medium loudly
pf.	piano forte	first note softly and second loudly
fp.	forte piano	first note loudly and second softly
f.	forte	loudly
poco f.	poco forte	a bit loudly
ff.	fortissimo	very loudly
cresc.	crescendo	gradually louder
dim.	diminuendo	gradually softer
sfz.	sforzando	suddenly very loud

TEMPO MARKINGS

Tempo markings indicate how loudly or softly the music should be sung or played. NOTE: The italian suffix -issimo means "more" and -etto means "less."

Abbreviation	Italian Term	Meaning
	grave	slowest tempo in music
	largo	very slowly
	adagio	slowly
	andante	moderately slowly
	moderato	moderately fast
	allegro	lively, briskly
	vivace	animated, with vivitality
	presto	very quickly
	più mosso	faster
	meno mosso	slower
	molto	very
	poco	less
rall.	rallentando	becoming slower
rit.	ritardando	becoming slower

allarg.	allargando	becoming slower
accel.	accelerando	becoming faster
	a tempo	return to original speed
sub. p.	subitamente piano	suddenly softly
sub. f.	subitamente forte	suddenly loudly

MISCELLANEOUS TERMS

a capella	choral singing without accompaniment
accent marks	heavy (^), medium (>), light (-)
coda	extended ending (⊕)
(contr)alto	lowest female voice
baritone	male voice between tenor and bass
bass	lowest male voice
break	used when a complete pause is necessary
breathing mark	indicates that a breath is to be taken
cadence	an ending
chord	three or more tones sounded together

consonance	combination of sounds that are pleasing to the ear, for example, the following intervals: 3rd, 4th, 5th, 6th and the octave
dissonance	combination of sounds that are unpleasant to the ear, for example, the following intervals: 2nd and 7th
legato	to play or sing in a smooth manner, the opposite of staccato
mentronome marking	The metronome is a clock-like instrument which gives a "click" at whatever speed it is set, for example, MM ♩ = 60 means that the speed (tempo) is equal to sixty quarter notes played or sung in the time space of one minute.
phrase	natural division of melody, a musical sentence
score	copy of a complete musical composition
sequence	repetition of a short musical phrase at another pitch level
soprano	highest female voice
tenor	highest male voice
musical enjoyment	state of being which we hope you will experience as a direct result of your knowledge and use of this material

MUSICAL VOCABULARY
EL VOCABULARIO MUSICAL

English/Italian	Spanish
A	
a	la
accidentals	las alteraciones accidentales
alto	la contralto
appoggiatura	la apoyatura
B	
b	si
bar	la barra divisoria
double (fine)	la barra terminal
baritone	el barítono
bass	el bajo
clef	la clave de FA
beat	el tiempo
brace	la llave
breathing mark	la pausa (descanso)

C

c	do
cadence	la cadencia
chord	el acorde
equivalents	los acordes equivalentes
consonance	la consonancia

D

d	re
da capo	el párrafo
diminished	disminuído
dissonance	la disonancia
dominant	dominante
dot	el puntillo

E

e	mi

F

f	fa
fermata	el calderón
flat	el bemol
double	el doble bemol

G

g	sol

H

half step	el semitono (medio tono)

I

intervals	los intervalos
second	de segunda
third...	de tercera...

K

key	la clave
minor	la clave o tono menor
signature	la armadura de la clave

L

legato	ligado
lines	las líneas
ledger	adicionales

M

major	mayor

M (cont.)

measure	el compás
duple	el compás de dos tiempos
line	la línea divisoria
triple	el compás de tres tiempos
meter signature	la medida o compás
metronome	el metrónomo
modulation	la modulación

N

names of notes	los nombres de las notas
natural	el becuadro
note	la nota
double whole	la redonda doble
whole	la redonda
half	la blanca
quarter	la negra
eighth	la corchea
sixteenth	la semicorchea
thirty-second	la fusa
sixty-fourth	la semifusa
values	los valores de las notas

P

phrase	la frase musical
pitch	el tono (sonido)

R

repeat sign	la barra de repetición
rest	la pausa (descanso)
whole	la pausa de redonda
half	la pausa de blanca
quarter	la pausa de negra
eighth	la pausa de corchea
sixteenth	la pausa de semicorchea
rhythm	el ritmo
rhythmic notation	el ritmo especial

S

scale	la escala
chromatic	la escala cromática
harmonic minor	la escala menor armónica
major	la escala mayor
melodic	la escala menor melódica
minor	la escala menor
natural	la escala menor natural
relative minor	la escala menor relativa

S (cont.)

sequence	la secuencia
sharp	el sostenido
double	el doble sostenido
slur	la ligadura
soprano	la soprano
space	el espacio
staccato	el puntito (destacado, abrupto)
staff	el pentagrama
subdominant	subdominante
syncopation	la síncopa

T

tenor	el tenor
tie	la ligadura
tonic	tónica
treble clef	la clave de sol
trill	el trino
triplets	el tresillo

U

unison	el unísono
upbeat	el último tiempo

W

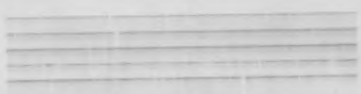
whole note	el tono entero (semibreve)

Signos de la música

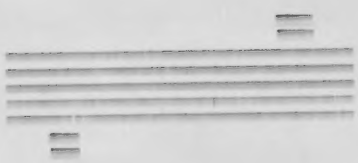
SIGNOS DE LA MUSICA

La música impresa es en realidad solamente un grupo de símbolos que representa el sonido real, en la misma manera que las palabras impresas son los símbolos del idioma que hablamos. Nuestra habilidad musical depende en gran manera de nuestra capacidad para reconocer estos símbolos y saber usarlos correctamente. Las notas impresas indican los sonidos que el compositor deseaba comunicar y por cuanto tiempo habían de ser cantados o tocados. Otros signos, palabras y símbolos indican al músico cuán fuerte, cuán rápidamente debe ser cantada o tocada la música.

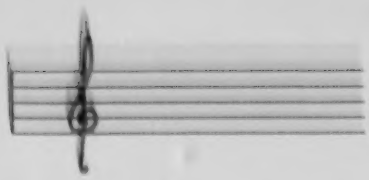
He aquí algunas de las palabras, signos y símbolos con su explicación o definición:



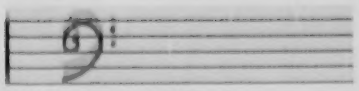
PENTAGRAMA: cinco líneas horizontales equidistantes con cuatro espacios entre ellas



LINEAS ADICIONALES: líneas cortas colocadas arriba o debajo del pentagrama

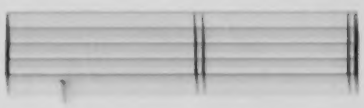


CLAVE DE SOL: el pentagrama del cual cantan las voces soprano, contralto (generalmente) y tenor (a veces)

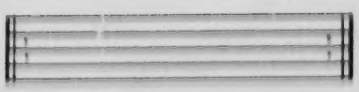


CLAVE DE FA: los bajos, los tenores (a veces) y algunos instrumentos usan esta clave

BARRAS DIVISORIAS: líneas verticales que separan el pentagrama en secciones llamadas compases

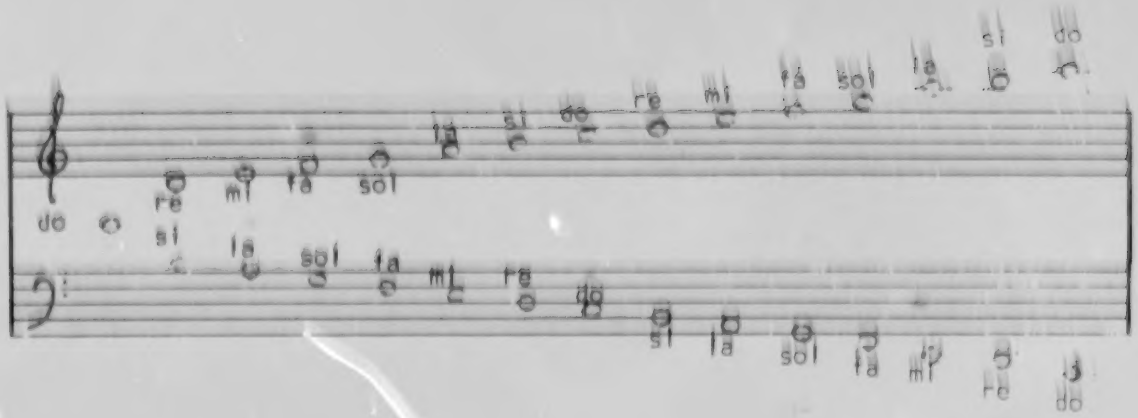


BARRAS TERMINALES: dos líneas verticales que indican el fin de una sección o el final de una pieza



BARRAS DE REPETICION: dos puntos colocados cerca de las barras terminales que indican que la música que está entre ellos debe ser repetida

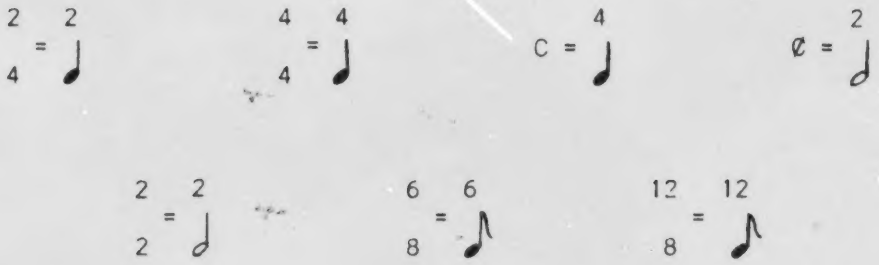
TONOS O NOMBRES DE LAS NOTAS DE LAS ESCALA GENERAL



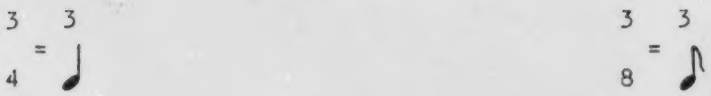
LOS COMPASES

La cifra que indica el compás se coloca en el pentagrama inmediatamente después de la armadura de la clave: la figura superior, o sea el numerador, muestra cuántos tiempos hay en cada compás; la figura inferior, o sea el denominador, señala el tipo de nota o descanso que vale un tiempo. La duración de los tiempos en la música se indica mediante varios tipos de notas. Los nombres dados a los símbolos musicales, tales como "redonda" (𝅝), "blanca" (𝅗𝅥), "negra" (♩), "corchea" (♪), "semicorchea" (𝅘𝅥𝅯), etc., muestran la distribución proporcional de los valores del tiempo dentro de una medida o compás.

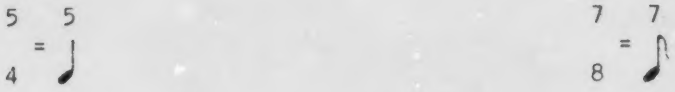
LOS COMPASES DE DOS TIEMPOS



LOS COMPASES DE TRES TIEMPOS



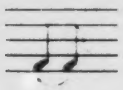
LOS COMPASES ARTIFICIALES



O T R O S S I G N O S

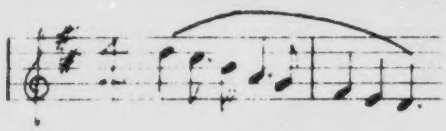
LIGADURA

Hay tres clases de ligaduras:



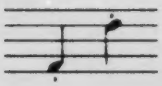
a) una línea curva entre dos notas del mismo tono que sostiene la duración del tiempo de ambas.

b) una línea curva colocada sobre o debajo de dos o más notas de diferentes tonos, indicando que esas notas deben ser cantadas en una palabra o que son parte de una palabra.



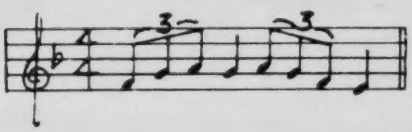
c) una línea curva colocada sobre una serie de notas que indica que esas notas forman una frase musical. También se le llama ligadura de frase musical.

PUNTITO o STACCATO



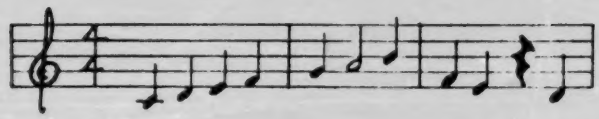
Un puntito colocado sobre o debajo de una nota indica que esa nota debe ser cantada o tocada abrupta o separadamente.

TRESILLO



Un tresillo es un grupo de tres notas de valor similar que deben ser ejecutadas durante el tiempo que serían ejecutadas dos notas similares. El tresillo se indica con el número "3" y generalmente se usa en combinación con una ligadura.

SINCOPA

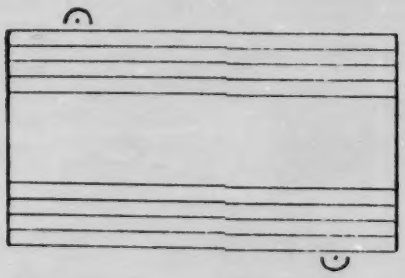


normal sincopado

sincopado

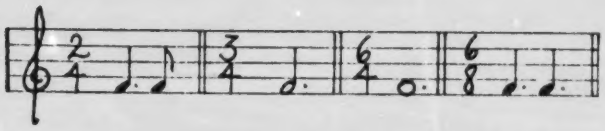
La síncopa es un cambio del pulso original del metro, acento y ritmo. Se crea colocando un acento en un lugar inesperado o quitando un acento de un lugar donde normalmente correspondería.

CALDERON



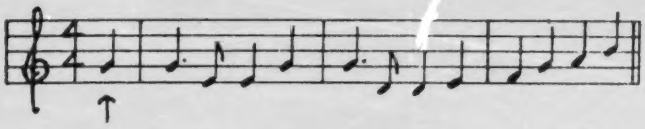
Un calderón es un puntito colocado sobre o debajo una pequeña línea curva que indica que la nota o descanso que está debajo debe ser sostenida más de lo usual.

PUNTILLO



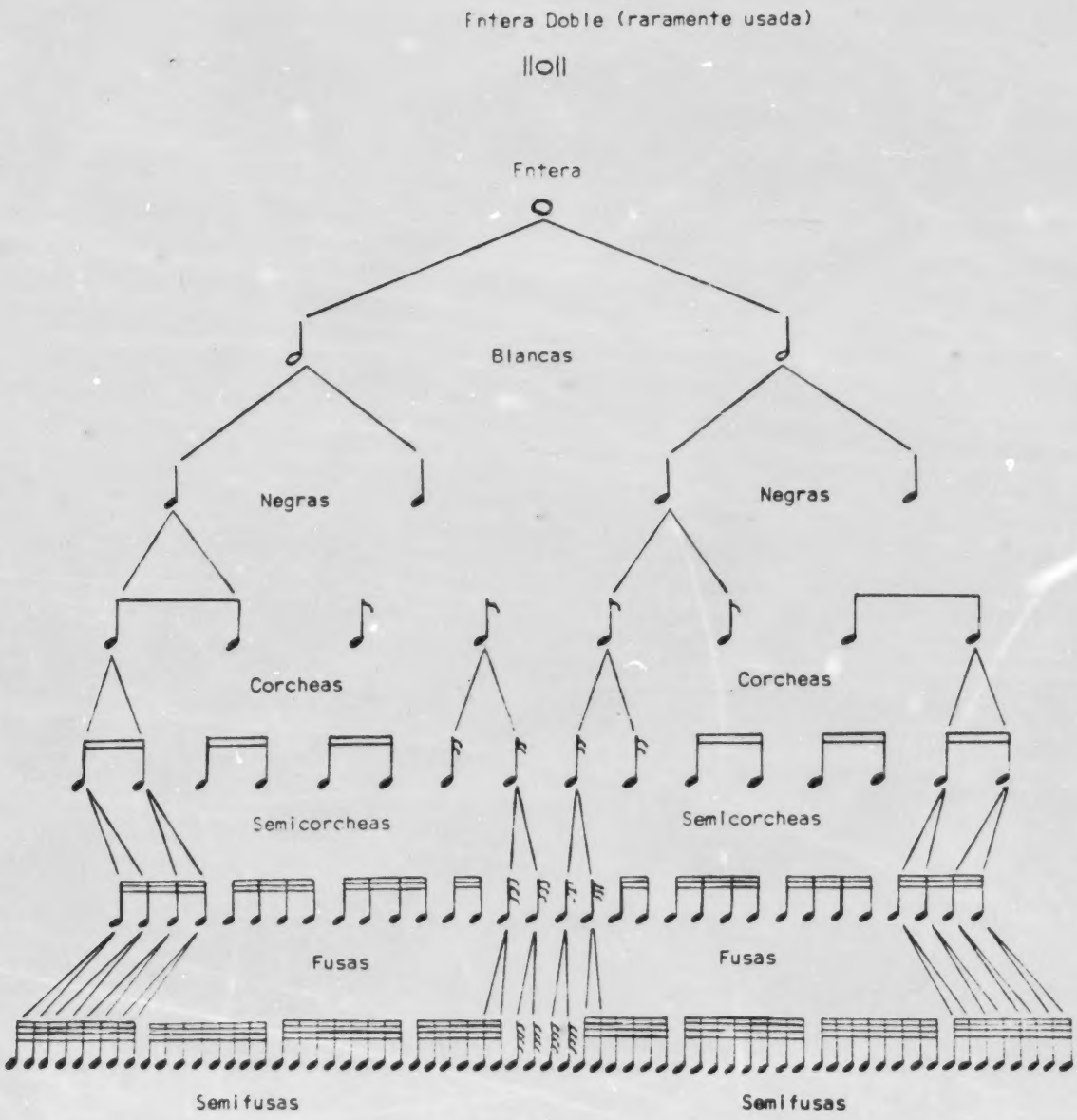
Cuando un puntillo es colocado después de una nota o descanso, extiende la nota o el descanso la mitad de su valor original, o sea, aumenta el valor de la nota o el descanso. El puntillo, por lo tanto, vale la mitad del valor de la nota o descanso al cual sigue, dándole un valor total que es 1-1/2 veces el valor de cualquier nota o descanso igual sin puntillo.

ULTIMO TIEMPO

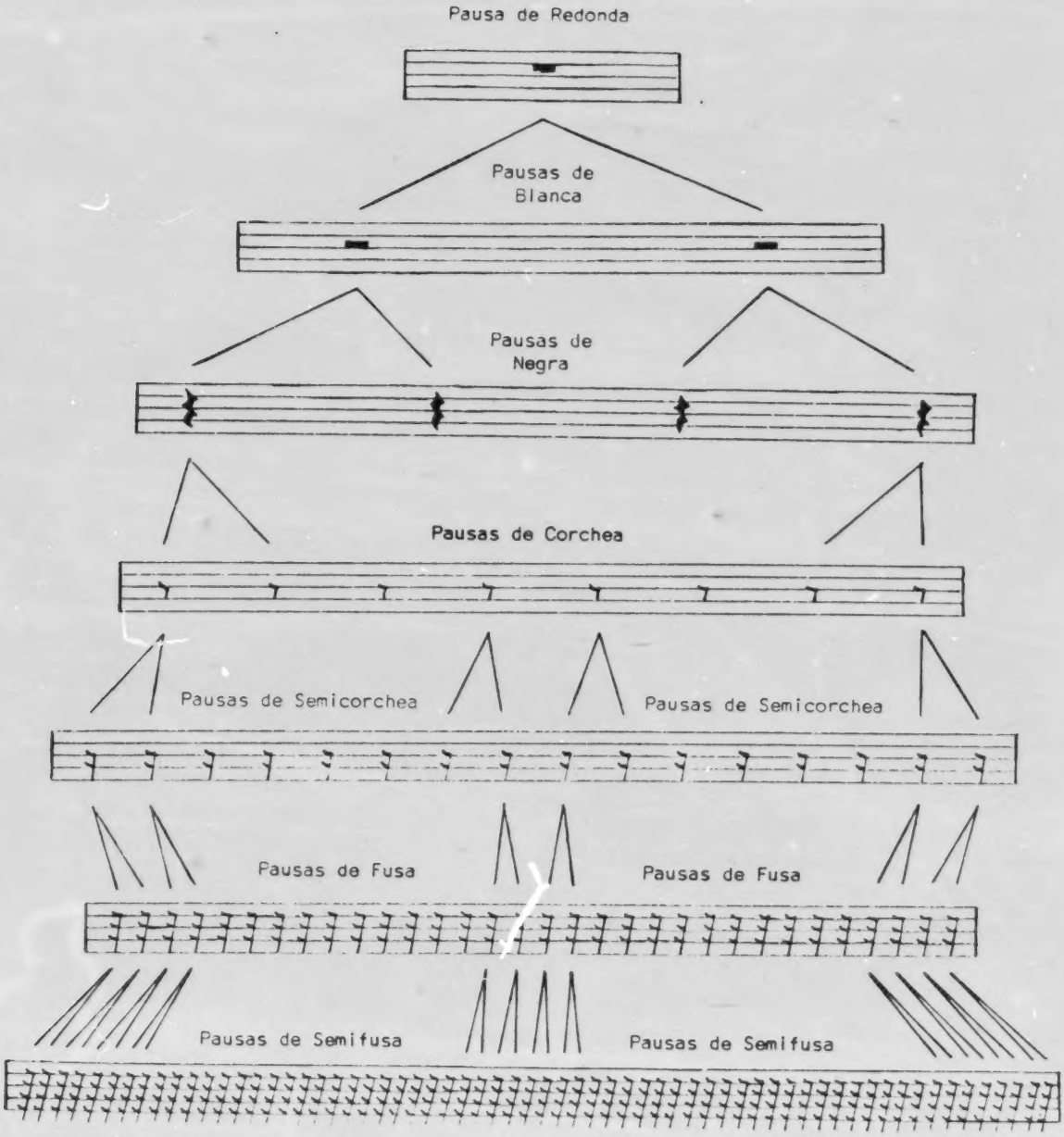


Este término se refiere a una o más notas de una melodía que aparecen antes de la línea divisoria y forman un compás incompleto al comienzo de una pieza o sección musical.

LOS VALORES DE LAS NOTAS



VALORES DE LAS PAUSAS



LA ARMADURA DE LA CLAVE

La armadura de la clave sigue al nombre de la clave y se coloca en cada pentagrama. Indica el número de sostenidos o bemoles que deben tocarse durante toda la composición, a menos que se indique lo contrario mediante un accidental. Veamos las armaduras que llevan a continuación y en la misma siguiente:

ACCIDENTALES

Las notas accidentales son alteraciones cromáticas, o sea notas bemoles o sostenidas que normalmente no lo son en la clave correspondiente.

SOSTENIDO (♯)

El signo del sostenido eleva la nota un semitono (media tono).

BEMOL (♭)

El signo del bemol baja la nota un semitono.

BECUADRO (♮)

El signo del becuadro cancela el bemol o sostenido usado anteriormente.

DOBLE SOSTENIDO (×)

El signo del doble sostenido eleva la nota un semitono. Solo se usa en tonos ya sostenidos por la clave usada.

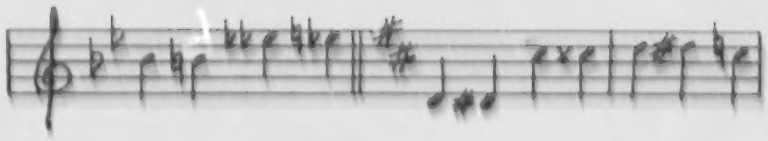
DOBLE BEMOL (𝄫)

El doble bemol baja la nota un semitono. Solo se usa en tonos ya bemolados por la clave usada.

NOTA

Cuando se coloca un signo de bemol, sostenido o becuadro a una nota, dicha nota permanece alterada a través de todo el compas.

EJEMPLOS



COMO ENCONTRAR EL NOMBRE DE UNA CLAVE

La manera más fácil para encontrar el nombre de cualquier clave con sostenidos es como sigue:

1) Busque el sostenido que esté al extremo derecho
2) Llame ese tono si
3) Cuente hacia arriba o hacia abajo hasta llegar a do

Si le es más fácil usar números, pruebe el siguiente método:

1) Llame el sostenido que esté al extremo derecho 7
2) Cuente hacia arriba hasta llegar a 8 o hacia abajo hasta llegar a 1

el número clave es el 7.

RECUERDE: para los sostenidos ja hasta encontrar el 1
cuente hacia arriba o hacia ab
o el 8.

ue use, tenga mucho cuidado
cios para no pasar ninguno

La manera más fácil para encontrar el nombre de cualquier clave con bemoles es como sigue:

1) Busque el bemol que esté al extremo derecho
2) Cuente una línea
3) Cuente hacia arriba o hacia abajo hasta llegar a do

Si le es más fácil usar números, pruebe esto:

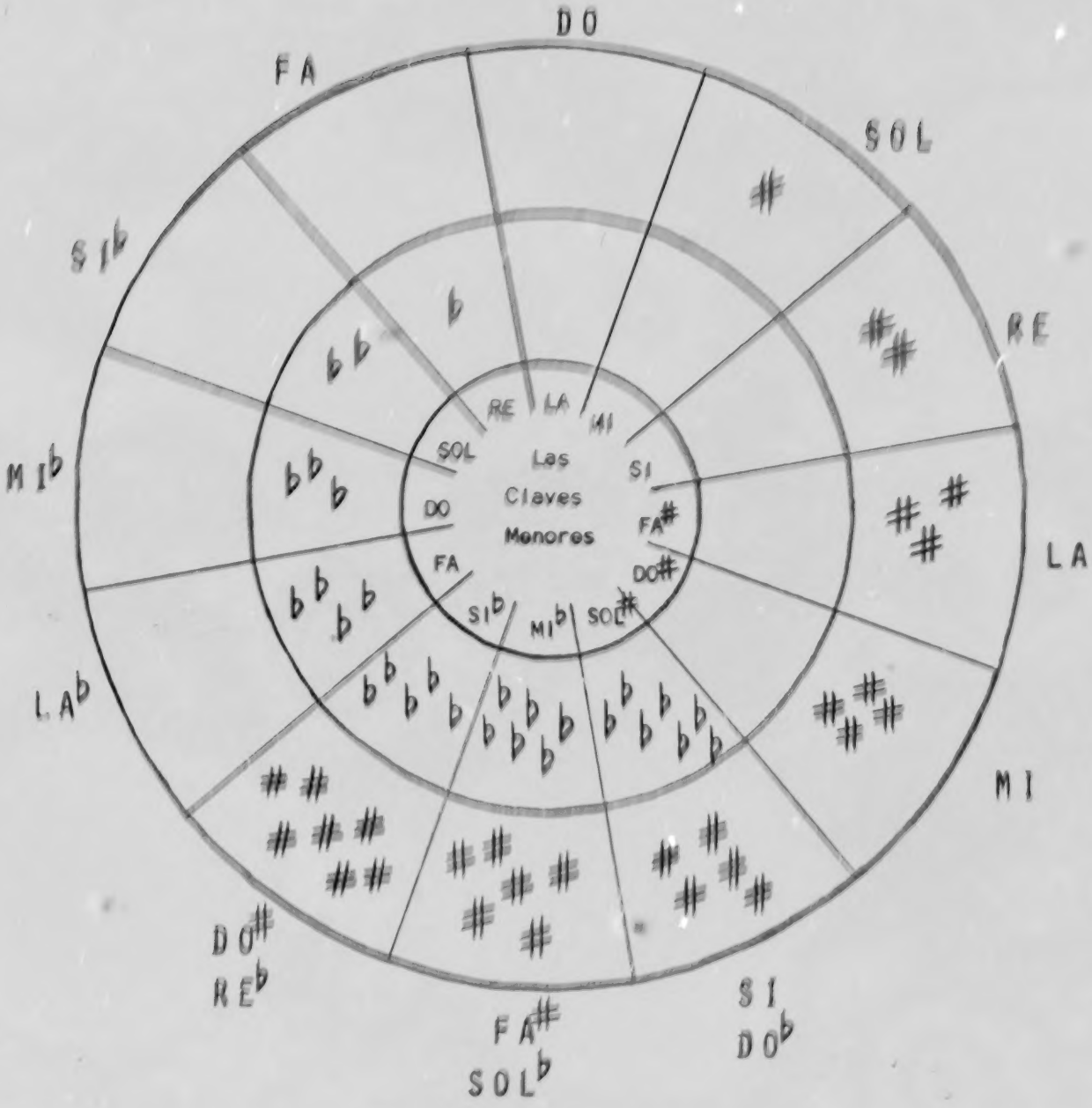
1) Llame el bemol que esté al extremo derecho 4

2) Cuente hacia arriba hasta llegar a 8 o hacia abajo hasta llegar a 1

RECUERDE: para los bemoles el número clave es el 4. Cuente hacia arriba o hacia abajo hasta encontrar el 8 o el 1.

Sea cual fuere el método que use, tenga mucho cuidado al contar las líneas y los espacios para no pasar ninguno por alto.

CIRCULO DE QUINTAS



Este círculo dividido en quintas musicales quizá ayude a algunos alumnos a aprender las armaduras de las claves. Se llama el Círculo de Quintas.

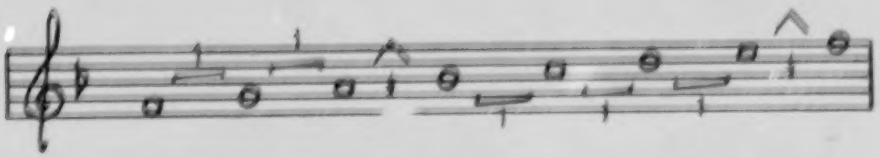
L A S E S C A L A S M A Y O R E S

En una escala mayor los semitonos ocurren entre mi y fa y entre si y do. Vea los ejemplos que siguen a continuación:

DO Mayor

SOL Mayor

FA Mayor

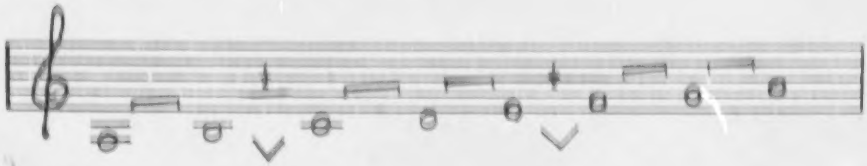


L A S E S C A L A S M E N O R E S

Hay tres tipos de escalas menores. Ellas están ilustradas a continuación.

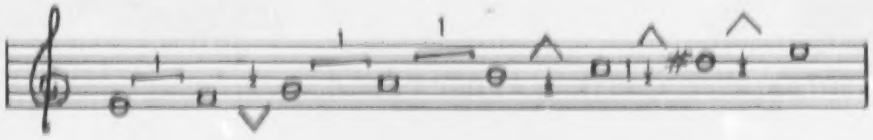
LA ESCALA MENOR NATURAL

En la escala menor natural los semitonos ocurren entre re y mi y entre sol y la.



LA ESCALA ARMONICA MENOR

La escala armónica menor se parece a la escala menor natural, pero además de los semitonos entre re y mi y entre sol y la , se aumenta un semitono en la séptima nota.



LA ESCALA MELODICA MENOR

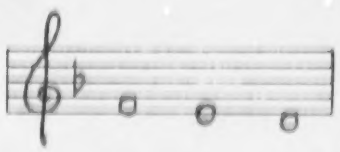
Esta escala aumenta un semitono únicamente en las sexta y séptima notas de la escala ascendiente. Aparte de éste, es como la escala menor natural.

L A S C L A V E S M E N O R E S

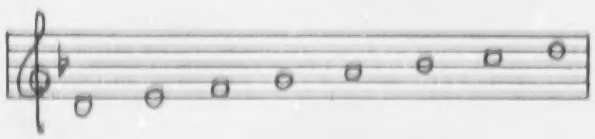
Cada clave mayor tiene su relativo menor. Tienen relación porque la clave menor usa la misma armadura de la clave que su relativa mayor.

Para encontrar la clave menor relativa de cualquier clave mayor, cuente hacia abajo desde do hasta la. El nombre de la nota que corresponde a la es el nombre del tono. Si desea usar números, cuente hacia abajo desde el 8 hasta el 6, o hacia arriba del 1 al 6. También se lo puede considerar como un intervalo de tercera hacia abajo.

FA Mayor



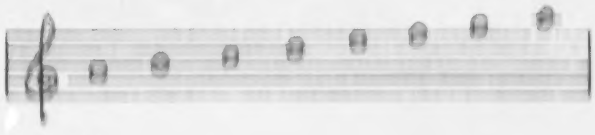
RE Menor



do si la

SI Mayor

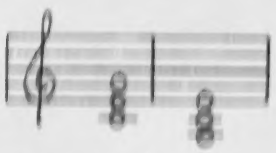
LA Menor



8 7 6

A continuación hay algunas claves mayores con su relativo menor, mostrando el acorde tónico.

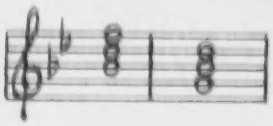
DO Mayor LA Menor



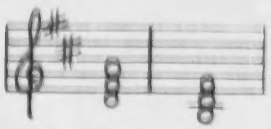
FA Mayor RE Menor

SOL Mayor MI Menor

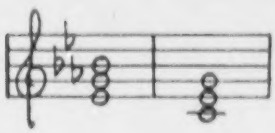
SI Mayor SOL Menor



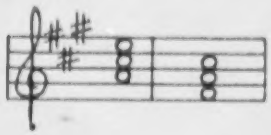
RE Mayor SI Menor



MI Mayor DO Menor



LA Mayor FA Menor

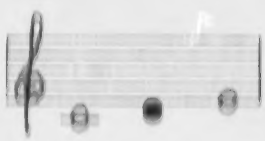


I N T E R V A L O S

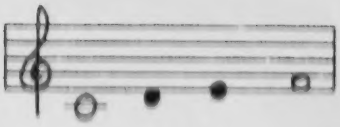
Un intervalo es la diferencia en sonido entre dos tonos. Vea los ejemplos a continuación:

Unísono

Segunda



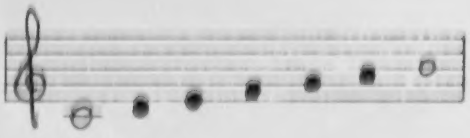
Tercera



Cuarta

Quinta

Sexta



Séptima

Octava

Unísono Segunda Tercera Cuarta Quinta

Sexta Séptima Octava

DEFINICIONES DE ALGUNOS TERMINOS MUSICALES

LOS SIGNOS DE MATICES

Los signos de matices indican cuan suave o fuertemente se debe cantar o tocar la música. NOTA. El sufijo italiano -issimo significa "más" y -etto significa "menos."

Abreviatura	Palabra italiana	Significado
pp.	pianissimo	muy suave
p.	piano	suave
mp.	mezzo piano	medio suave
mf.	mezzo forte	medio fuerte
pf.	piano forte	débil la 1a. nota y fuerte la 2a.
fp.	forte piano	fuerte la 1a. nota y débil la 2a.
f.	forte	fuerte
poco f.	un poco forte	un poco fuerte
ff.	fortissimo	muy fuerte
cresc.	crescendo	aumentando en fuerza
dim.	diminuendo	disminuyendo en fuerza
sfz.	sforzando	dar más fuerza repentinamente

EL MOVIMIENTO MUSICAL

El movimiento es lo que determina la duración de los signos musicales, indicando cuan rápida o lentamente debe ser tocada o cantada la música. NOTA: El sufijo italiano -issimo significa "más" y -etto significa "menos."

Abreviatura	Palabra italiana	Significado
	grave	el tiempo más lento de la música
	largo	muy lento; largo
	adagio	menos lento que largo
	andante	moderadamente lento
	moderato	moderadamente rápido
	allegro	alegre; viva
	vivace	con viveza
	presto	apresurado
	più mosso	más animado
	meno mosso	menos animado
	molto	muy
	poco	menos
rall:	rallentando	moderando la velocidad
rit:	ritardando	retardando

7.1

allarg.	allargando	alargando; dilatando
accel.	accelerando	acelerando
	a tempo	regresar al primer tiempo
sub. p	subitamente piano	repentinamente suave
sub. f	subitamente forte	repentinamente fuerte

TERMINOS MISCELANEOS

a capella	música coral sin acompañamiento
acentos	fuerte (^); mediano (>); ligero (—)
acorde	tres o más tonos sonando juntos
baja	la voz más grave del hombre
barítono	la voz del hombre entre tenor y baja
cadencia	una terminación
coda	una terminación extendida ⊕
consonancia	una combinación de sonidos agradables al oído, por ejemplo, los siguientes intervalos: 3ª, 4ª, 6ª y 8ª octava
contralto	la voz más baja de mujer
descanso	este signo se usa cuando hace falta una pausa completa
disonancia	una combinación de sonidos desagradables al oído, por ejemplo, los siguientes intervalos: 2ª y 7ª

frase	una división natural de la música
ligado	significa que se debe cantar o tocar suavemente, lo opuesto de staccato
modulación	repetición de una frase corta en otra clave
partitura	texto completo de una obra musical
signo del metrónomo	El metrónomo es un instrumento parecido al reloj que hace un "clic" en cualquier velocidad designada. Por ejemplo, MM ♩ = 60 significa que la velocidad es igual a sesenta negras tocadas o cantadas en el espacio de un minuto.
signo de respiración	este signo indica que se debe respirar en ese lugar
soprano	la voz más alta o aguda de la mujer
tenor	la voz más alta del hombre
goce musical	el estado que esperamos usted experimente como un resultado directo de su conocimiento y uso de este material

E L V O C A B U L A R I O M U S I C A L
M U S I C A L V O C A B U L A R Y

Español/Italiano	Inglés
A	
acorde, el	chord
alteraciones accidentales, las	accidentals
apoyatura, la	appoggiatura
armadura de la clave, la	key signature
B	
bajo, el	bass
barítono, el	baritone
barra, la	bar
divisoria	measure (bar) lines
de repetición	repeat sign
terminal	double (fine) lines
becuadro, el	natural
bemol, el	flat
blanca, la	half note

C

cadencia, la	cadence
calderón, el	fermata
clave, la	key
de FA	bass clef
de SOL	treble clef
compás, el	measure
consonancia, la	consonance
cont alto, la	alto
corchea, la	eighth note
cromático	chromatic

D

disminuído	diminished
disonancia, la	dissonance
do	C
dominante	dominant

E

escala, la	scale
armónica menor	harmonic minor
cromática	chromatic
mayor	major

E (Cont.)

melódica menor	melodic minor
menor	minor
natural	natural minor
relativa	relative minor
espacio, el	space

F

fa	F
frase musical, la	musical phrase
fusa, la	thirty-second note

I

intervalos, los	intervals
de segunda	second
de tercera	third

L

la	A
ligado	legato
ligadura, la	slur, tie
líneas, las	lines
adicionales	ledger
divisorias	bar (measure) lines

LL

llave, la	brace

M

mayor	major
medida, la	meter signature
melódico	melodic
menor	minor
metrónomo, el	metronome
mi	E
modulación, la	modulation

N

negra, la	quarter note
nota, la	note
los valores de	values

P

párrafo, el	Da Capo
partitura, la	score
pausa, la	rest
de redonda	whole
de blanca	half

P (Cont.)

de negra	quarter
de corchea	eighth
pentagrama, el	staff
puntillo, el	dot
puntito, el	staccato sign

R

re	D
redonda, la	whole note
relativo	relative
ritmo, el	rhythm
especial	rhythmic notation

S

secuencia, la	sequence
semicorchea, la	sixteenth note
semifusa, la	sixty-fourth note
semitono, el	half step
si	B
síncopa, la	syncopation
sol	G
soprano, la	soprano
sostenido, el	sharp

S (Cont.)

sostenido, el	sharp
doble	double
subdominante	subdominant

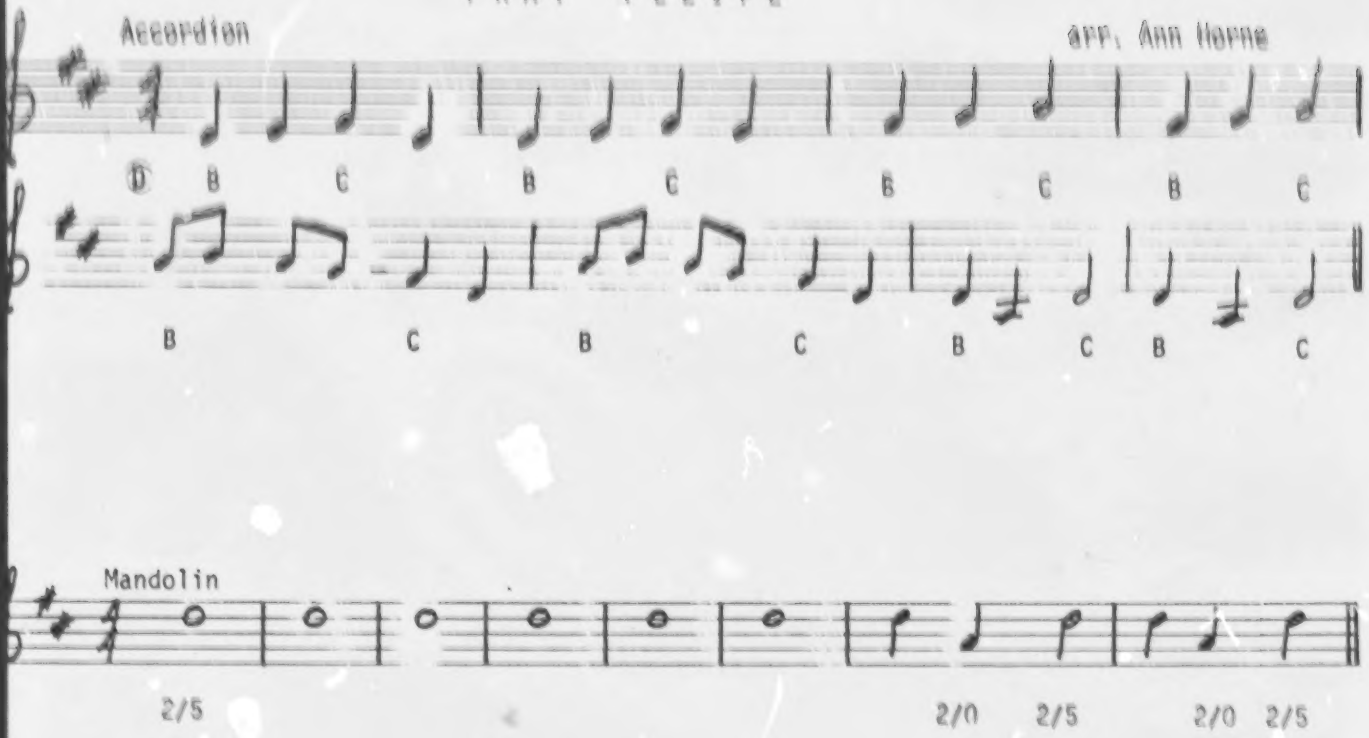
T

tenor, el	tenor
tiempo, el	beat
tónico	tonic
tono, el	pitch
entero (completo)	whole step
semitono	half step
tresillo, el	triplets
trino, el	trill

U

unísono	unison

Songs

FRAY FELIPE

Use tremolo on any note of longer duration than a quarter note.

Fractions below notes indicate string and fret:

$\frac{2}{5}$ = second string
fifth fret

o= open string

FRAY FELIPE

D

* Fray Felipe, Fray Felipe,

\# ¿duermes tú? ¿duermes tú?

Toca la campana, toca la campana:

tan, tan, tan;

tan, tan, tan.

D

* Frère Jacques, Frère Jacques,

\# dormez-vous? dormez-vous?

Sonne la matine, son ne la matine:

dan, dan, dong;

dan, dan, dong.

D

* Are You sleeping, are you sleeping,

\# Brother John? Brother John?

Morning bells are ringing, morning bells are ringing:

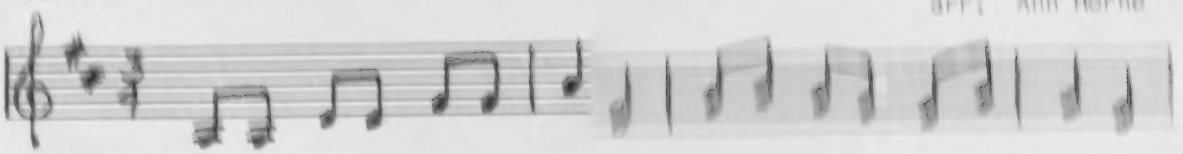
ding, ding, dong;

ding, ding, dong.

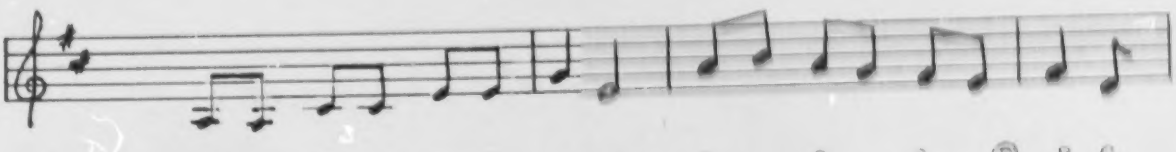
* First entering voice

\# Second entering voice

LA CUCARACHA

Voice & Accordion

(D) B C C B C C B C C (A7) B C C

Las mu-cha-chas son de co-bre, las ca-sa-das son de pla-ta
Cuando u-no quiere_é u-na, y_ese_una no lo quiere,
U-na co-sa me da ri-sa, Pancho Villa sin ca - mi - sa,
Ya mu-rió la cu-ca - ra-cha, ya la llevan a ente - rrar



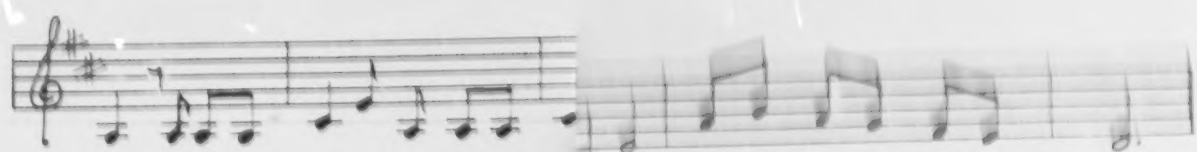
B C C B C C B C C (D) B C

y las viu-das son de co-bre, las vie-jas_hoja de la-ta,
es lo mis-mo que si_un calvo en la ca-lle_encuentra_un peine,
Ya se van los carran - cis-tas, por-que vie-nen los yi - lis-tas,
entre cua-tro zo-pi - lo-tes y_un ra-tón de sa-cris- tán,

Coro

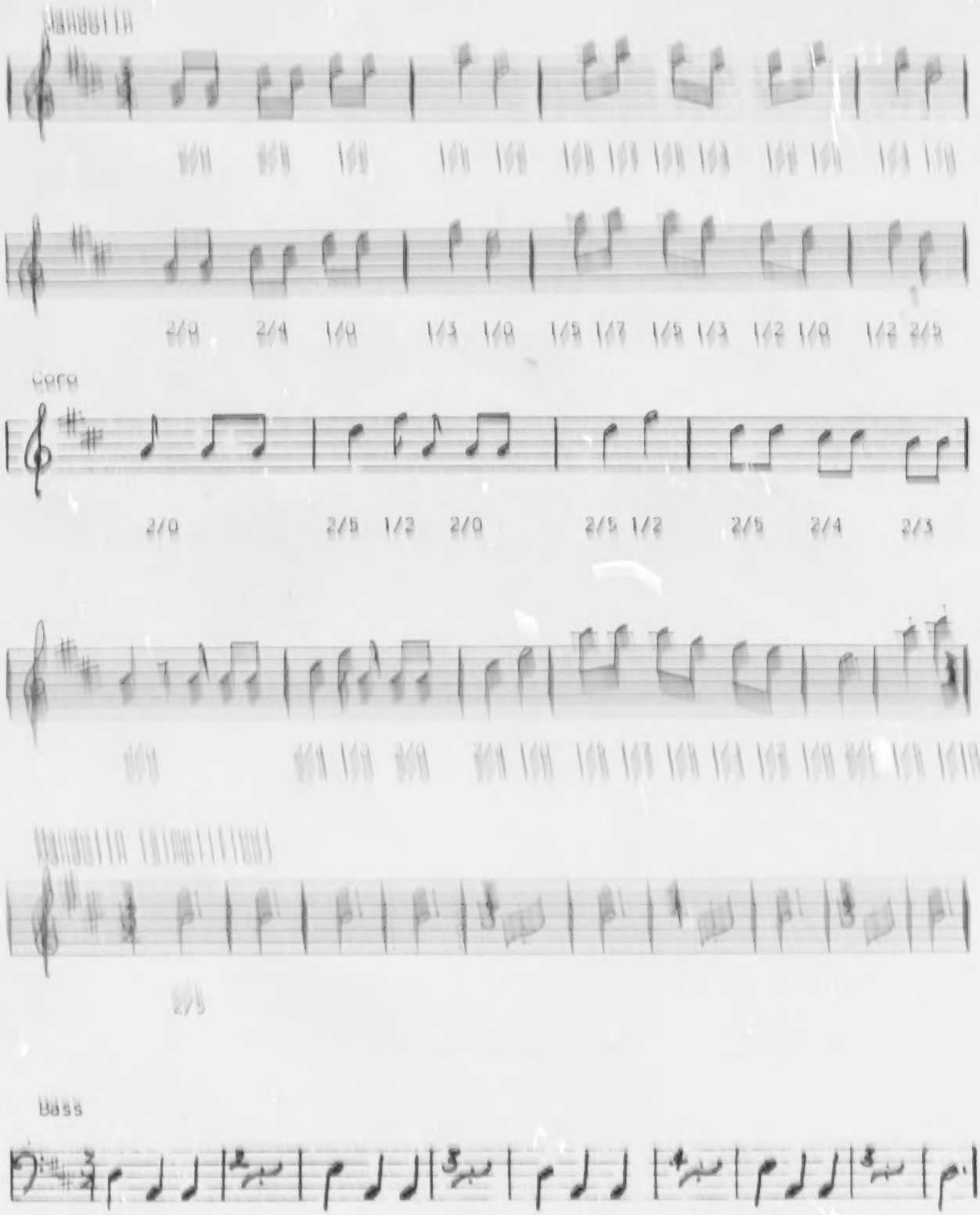
C B C

La cu - ca - ra - cha, la



(A7) B C C B C C B C C B C C

nar, por-que no tiene, porque le falta, un ci - ga-rro que fu - mar.

LA CUCARACHA (CORE.)

LA CUCARACHA

D
Las muchachas van de baile;
A7
las casadas van de misa;
y las viudas van de luto;
D
las viejas hoja de lata;

CORO: D
La cucaracha, la cucaracha,
A7
ya no puede caminar,
porque no tiene, porque la falta,
D
un cigarro que fumar.

D
Cuando uno quiere a una,
A7
y esa una no lo quiere,
es lo mismo que si un calvo
D
en la calle encuentra un peine;

CORO

D
Una cosa me da risa,
A7
Pancho Villa sin caballo;
ya se van los carrancistas,
D
porque vienen los villistas.

CORO

D
Ya murió la cucaracha,
A7
ya la llevan a enterrar
entre cuatro zopilotes
D
y un ratón de sacristán.

Manuetin
Bass
2/0 3/0
3/0 4/0
2/0 3/0
3/0 4/0

HE'S GOT THE WHOLE WORLD IN HIS HANDS

(Intro: D/ A7/ D/ A7)

-1-

D
He's got the whole world in His hands,
A7
He's got the whole world in His hands,
D
He's got the whole world in His hands,
A7 D
He's got the whole world in His hands.

-2-

D
He's got the wind and the rain in His hands,
A7
He's got the sun and the moon in His hands,
D
He's got the wind and the rain in His hands,
A7 D
He's got the whole world in His hands.

-3-

D
He's got you and me, brother, in His hands,
A7
He's got you and me, brother, in His hands,
D
He's got you and me, brother, in His hands,
A7 D
He's got the whole world in His hands.

HE'S GOT THE WHOLE WORLD IN HIS HANDS (Cont.)

-4-

D
He's got the little, bitty baby in His hands,
A7
He's got the little, bitty baby in His hands,
D
He's got the little, bitty baby in His hands,
A7 D
He's got the whole world in His hands.

-5-

D
He's got everybody in His hands,
A7
He's got everybody in His hands,
D
He's got everybody in His hands,
A7 D
He's got the whole world in His hands.

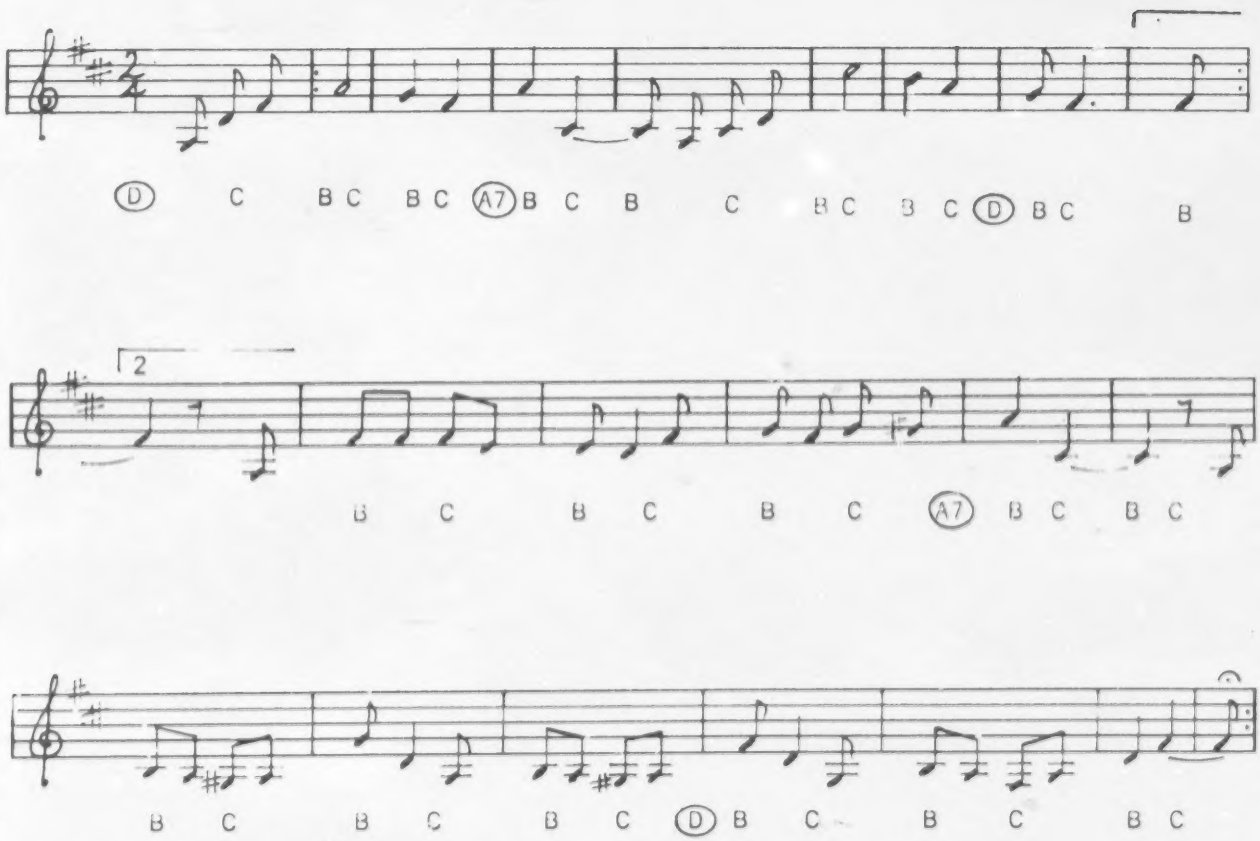
-6-

D
He's got the whole world in His hands,
A7
He's got the whole world in His hands,
D
He's got the whole world in His hands,
A7 D
He's got the whole world in His hands.

ALLA EN EL RANCHO GRANDE

Voice & Accordion

arr. Ann Horne



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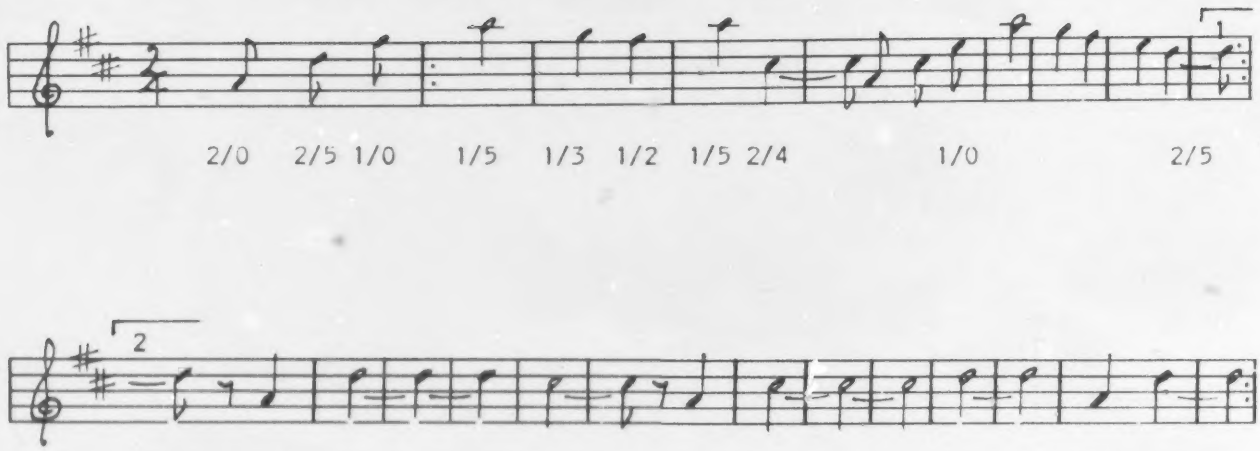
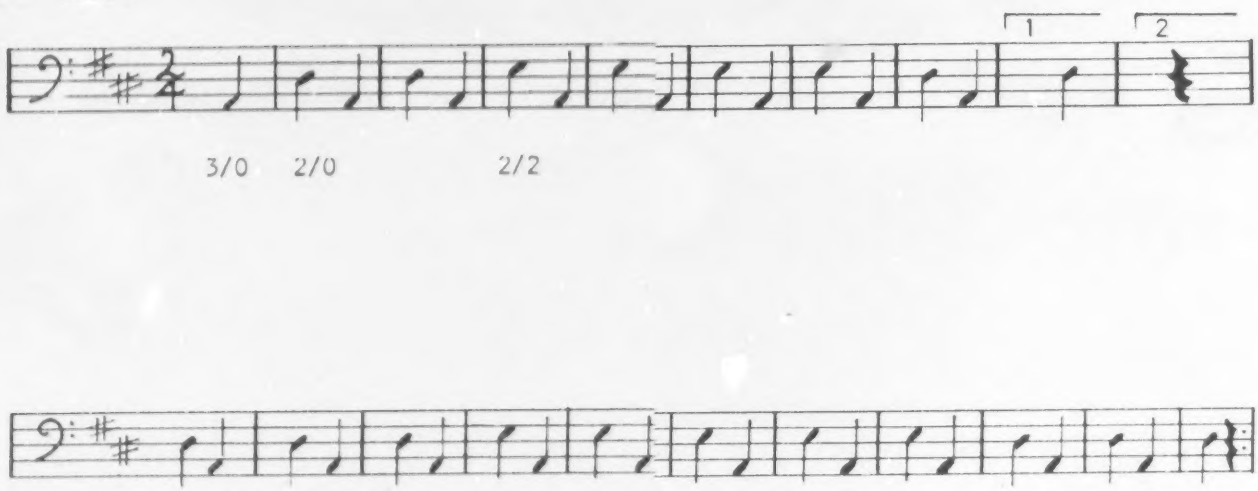
ALL EN EL RANCHO GRANDE (Cont.)

Mandolin



Bass



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ALLA EN EL RANCHO GRANDE

D A7
Te voy a hacer tus calzones
D
como los usa el ranchero;
A7
te los comienzo de lana,
D
te los termino de cuero.

D
CORO: Allá en el rancho grande,
A7
allá donde vivía,
D
había una racherita que alegre me decía,
que alegre me decía:

D A7
Nunca te fíes de promesas,
D
ni mucho menos de amores,
A7
que si te dan calabazas,
D
verás lo que son ardores.

CORO

D A7
Pon muy atento el oído
D
cuando rechine la puerta;
A7
hay muertos que no hacen ruido,
D
y son muy gordas sus penas.

CORO

D A7
Cuando te pidan cigarro,
D
no des cigarro y cerillo,
A7
porque si das las dos cosas,
D
te tantearán de zorrillo.

CORO